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"BACKGROUND IN MUSIC STUDY" a Conference with Leopold Godowsky

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THE ETUDE Music Magazine

The World of Music

Interesting and Important Items Gleaned in a Constant Watch on
Happenings and Activities Pertaining to Things Musical Everywhere

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"HOF VAN UTRECHT," the small inn near the center of the Hague, where Mozart, at eight, his sister Marianne, at fourteen, and their father (Leopold Mozart), stayed during their visit in the Dutch capital in 1765, and where the children had their historic serious illness of nearly two months, has been recently demolished to make way for street improvements.

THE ORIGINAL AUTOGRAPHED MANUSCRIPT of Leoncavallo's "I Pagliacci" has been acquired from Senogono di Milano, who offered the prize which brought it into the musical world's attention; and it now is in the possession of a New York collector.

A MEMORIAL PLAQUE, to Ernest R. Krueger, eminent musician, teacher and composer of St. Louis, Mo., was unveiled on April 5th, in the Municipal Auditorium of that city. Mr. Krueger's contributions to Grove's Dictionary of Music and Musicians was a distinctive legacy to musical lore.

BRUCKNER FESTIVALS, commemorating the fiftieth anniversary of the death of the master, are to be prominent among the European musical activities of the summer. Zurich, Switzerland, is celebrating the event on June 7th. Then, on July 17th to 20th, Linz, Austria, will have a gala celebration, with the Vienna Symphony Orchestra, under Keldner, as chief attraction. On July 17th, "Mass in E minor" will be given at the Abbey of St. Florian, where the composer worked and is buried.

THE "REQUIEM" OF BERLIOZ was performed on March 4th, at Queen's Hall, London, with an orchestra of four hundred and fifty, including four brass bands and rows upon rows of trombones, trumpets and cornets. "Sir Hamilton Harry, a Berlioz enthusiast, conducted.

THE "FIDELIO" of Beethoven was welcomed back from a long rest, to the stage of the Metropolitan of New York, when it was revived on March 7th with Kirsten Flagstad as Leonora.

HANS KNAPPERTS-BUSCH, who ranks among German conductors other than Wilhelm Furtwängler, has been relieved of his position as Generalmusikdirektor of the Munich State Opera because he refused to remove from his walls the portraits of eminent non-Aryan musical friends, and also because he produced operas by non-Aryan composers in defiance of a ban on these works.

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The World of Music

Interesting and Important Items Gleaned in a Constant Watch on
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A NEW ORGAN for Westminster Abbey is to be installed in time for the Coronation of King Edward VIII. It is to cost about £20,000 (\$30,000); and it will be the realization of an enterprise started in 1931 with initial subscriptions by King George V and Queen Mary.

VERDI'S "FALSTAFF" in English was the offering at Sadler's Wells London, beginning on March 11th. It drew a "packed house" which indicated that the famous Verdis movement might "add to its wonders the feat of making this 'musician's opera' a favorite with the public."

THE "EXCELSIOR" CHORAL SOCIETY of Amsterdam (Holland) celebrated in February its first fifty years of existence, with performance of Frederic H. Cowen's "Ruth," of which a special Dutch translation was made for the occasion.

GEORGES ENESCO, Roumanian violinist and composer who has lived many years in Paris, shared a January concert of the Concertgebouw of Amsterdam, when he was soloist in the "Concerto in D major" of Mozart and conducted a performance of his own "First Roumanian Rhapsody."

LILY PONS has filled a spring engagement at the famous Monte Carlo Opera House, when she appeared twice as *Rosina* in "Il Barbiere di Siviglia," by Rossini, twice as *Lucia* in "Lucia di Lammermoor," by Donizetti, and once as *Gilda* in Verdi's "Rigoletto."

THE MUSIC EDUCATORS' NATIONAL CONFERENCE met in New York from March 29th to April 3rd, with the Hotel Pennsylvania as headquarters. Eight hotels and the Metropolitan Opera House were engaged for the occasion, with one event, the Associated Artists' Concert, drawing more than eight thousand to Madison Square Garden.

JAN KUBELIK, often rated as possessing the most brilliant technical equipment of any violinist since Paganini, has been making his first coast to coast tour of the United States and Canada in some fourteen years. His accompanist on the piano has been his talented son, Rafael; and Anita, a daughter, also and a brilliant violinist, has joined her famous father in the "Double Concerto in D minor" for violins and piano by Bach.

STOCKHOLM, SWEDEN, has had recently an international music festival which opened with ten countries represented. The first program furnished the world premiere of "Judith" by Natan Berg, a work described as a "recited" opera with orchestral accompaniment.

"THE MASTERSINGERS" of Richard Wagner had what is believed to have been its first complete American performance in English, when, on March 20th and 21st it was given by the Cincinnati Orchestra with Eugene Goossens conducting, and with Frederick Jacqui, Frances Bonner, Arthur Fear and Eugene Loewenthal among the leading soloists.

EMPEROR HAILE SELASSIE's private orchestra, according to the *New York Post*, consists of three violins, six clarinets, one mandolin, three trumpets, two saxophones, one euphonium and one tuba, all the instruments of American make.

CHARLES WAKEFIELD CADMAN appeared in New York, on March 11st, when he played the piano part of his "Sonata in G" for violin, with Eddy Brown as the soloist.

"AZRA," an opera by Eugene Zador, had its world premiere, when given early in March at the Budapest Opera, with a triumph for the composer and institution. Zador's motto seems to have been "Back to Puccini" and even a little farther back towards Massenet and Lohé.

LUCREZIA BORI made her farewell to opera, in a special performance at the Metropolitan Opera House on the evening of March 29th. Miss Bori appeared in the sepia scene from Massenet's "Manon." Elsie Steffen Rathberg was the *Leonora* of Act II, Scene II ("La Forza del Destino"); Kirsten Flagstad and Lauritz Melchior sang the last scene of Act I of "Die Walküre"; and Rosa Ponselle, Giovanni Martinelli and the chorus gave the *Miserere* scene from "Il Trovatore." Miss Bori received ovations and a deluge of flowers, with valuable gifts from the management and various divisions of the Metropolitan organization. All artists gave their services and the twenty thousand dollars from tickets went to the permanent fund of the company.

THE PHILADELPHIA ORCHESTRA will have as conductors for next season Leopold Stokowski and Eugene Ormandy. Mr. Ormandy will be the titular conductor; and Dr. Stokowski will lead twenty concerts.

MARY CARR MOORE, of Los Angeles, has won again the first prize for musical composition, offered by the League of American Pen Women, the third time in succession that she has achieved this honor.

"LES HUGUENOTS" by Meyerbeer celebrated lately its centenary, having been first performed on February 26, 1816, at the Opéra de Paris. At first not warmly received, it grew in favor till on the evening of May 1st, 1864, when its composer was laid to rest in the family vault at Berlin. "Les Huguenots" had its three hundred and eighty-ninth performance at the Opéra alone.



RIO DE JANEIRO already is planning a celebration of the centenary of the birth of the celebrated Brazilian opera composer, Carlos Gomes, even though his death does not occur till 1919. Such enthusiastic patriotism for national art is an example worthy to be followed by some countries. The operas of Gomes include the widely known "Il Guarany," "Foca," "Lo Schiavo," and "Maze Tudu." He wrote, in 1876, a hymn, *Al Salado do Brasil* (written from Brazil), for the Philadelphia Centennial celebration of American independence; and in 1897 a cantata, "Columbo," for the Columbian Exposition at Chicago.

THE AMERICAN SOCIETY OF THE ANCIENT INSTRUMENTS OF PHILADELPHIA, gave on the afternoon and evening of April 2nd, its Annual Spring Festival, in the Ballroom of the Barclay, with its founder-conductor, Ben Stad, leading. The works offered were chiefly from the French, Finnish, Italian and English composers of the sixteenth and seventeenth centuries.

JOHN ALEXANDER FULLER-MATLAND, internationally known British music critic, died March 30th, at Camforth, England, at the age of eighty. Born in London, he had made extensive research into the origins of English music and was the author of important books on musical subjects.

THE ROYAL CHRISTCHURCH MUSICAL SOCIETY of New Zealand celebrated in December its seventy-fifth anniversary, with performances of Handel's "Messiah" and Mendelssohn's "Elijah," for which it had the assistance of the Harmonic Society. It is reputed to be the oldest musical body south of the equator.

DR. EDGAR STILLMAN KELLEY'S new "Piano-forte Quintette" was recently played on a Cincinnati, Ohio, program, with the wife of the composer at the piano.

"THE MAYPOLE LOVERS," a suite by Rosseter G. Cole, internationally known organist and composer of Chicago, was on a recent program of the Chicago Symphony Orchestra, with Frederick Stock conducting. The suite is arranged from an opera, "Merry-mountain," which was nearing completion when the opera of the same name, by Howard Hanson, was announced for production at the Metropolitan Opera House, on which Mr. Cole changed the title of his work as indicated above.

(Continued on page 348)

MUSIC STUDY EXALTS LIFE

Samuel Pepys—Musician

ONE of the leading British lexicons describes Samuel Pepys (1633-1703) as a "diarist," which is probably quite proper, since he is known to the world largely through the records he kept of his daily doings, that were first published in part in 1825—one hundred and twenty-two years after his death. This son of a tailor, who, coming from a very ordinary family, raised himself to power and the gentry, took every precaution to make his diary as secret as possible. In addition to using a system of partial shorthand, he further complicated matters by injecting foreign languages and cryptic terms. His reasons for not wanting parts of this diary read are obvious; but why he should go to all the labor of such an autobiographical effort, intended for no eyes but his own, is hard to understand. The diary is, however, so striking, so original, and so virile, that it has attracted wide attention ever since its publication.

Few people think of the amiable Pepys (he pronounced it *peeps*) as one of the strongest men of the English land of his time; but he held many distinguished posts; and, as secretary of the admiralty, he did, at a very critical time, a most valuable service for the British navy, and an equally important service for England itself. We are, nevertheless, most interested for the present, in Pepy's activities as a musician and music lover.

In a notable recent work, "Samuel Pepys—the Years of Peril," the author, Arthur Bryant, shows us a real Pepys, a man of power, judgment and force; who had a decided effect upon the England of his day. References are made to the picturesque musical life of Pepys; and we reprint, with the permission of the publishers (MacMillan and Company), some of these passages, with an excellent portrait also from the book.

"My delight," he once said, "is in the neatness of everything, and so I cannot be pleased with anything unless it be very neat." It had to be beautiful, too, though, with him, as with nearly all the great men of his age, beauty and order went hand in hand and were scarcely separable. "He found their union most in music—a lover of harmony and music, John Evelyn once called him, 'Musique,' he himself wrote, 'is the thing of the world that I love most.' No reader of the 'Diary' is likely to forget the passage in which he described how the sweet sound of the wind music ravished his soul and made him afterwards feel physically sick as he had once been in the ecstasy of first love for his wife. He did not only love music, but understood its niceties; he was an accomplished and always happy performer on the flageolet, the lute and the bass viol; he had learnt the technical art of composition and had composed at least one excellent song, 'Beauty Retire,'

which is very much more than the dilettante achievement of an accomplished amateur. And he could sing it in a voice that gave his friends pleasure and himself more. The older he grew, the more Pepys loved and practiced music. 'A science,' he wrote of it in his last years, 'peculiarly productive of a pleasure that no state of life, public or private, secular or sacred; no difference of age or season; no temper of mind or condition of health exempt from present anguish; nor, lastly distinction of quality, renders either improper, untimely or unentertaining.' He always found it so, and it was a happy gift of the gods that brought him a measure nearer the angels than he, would otherwise have been."

Pepys took great interest in a young protégé whom he supported largely because of his musical talents.

"For music remained for him the same delight that it had ever been. To those friends who practiced it with him, he clung with particular tenderness, even when they were far away. Thomas Hill the merchant—the little 'master in music' of 'Diary' days—wrote to him from Lisbon of a young Fleming, bred to music at Rome and employed by a Portuguese nobleman, who had a rare skill in reading difficult pieces at sight and sang exquisitely to the theorbo—a most ingenious person, too, who spoke Latin, French and Spanish. Hill suggested that Pepys should take the young man into his employment; the pair of them, he pointed out, would make a ravishing choir when joined with 'our ladies.' The idea of having a trained Italian singer, especially one who was also a linguist and a virtuoso, appealed greatly to Samuel, though he was a little afraid he might increase his expenses and unduly unsettle his household."

"Pepys thought the thing over, and after some delay wrote to Hill that he was ready to take the young man into his household, feed and house him and pay him £50 a year, in return for his services in languages, reading, writing and translating as well as what he described as the 'satisfaction to my sense in his excellent qualifications in music, in which my utmost luxury still lies and is likely to remain so.'"

"So in the spring of 1675 Caesare Morelli arrived with his lute and theorbo by the SUADADOS yacht and took up his residence at Derby House. Samuel was charmed with him, a modest and gentle-hearted creature who did as he was told, offended no one and pleased equally with his music, languages and sobriety. It was Morelli's engaging practice to rise at dawn and sing Italian psalms for an hour or two in the fresh air before completing his slumbers. And sometimes in the evenings and on Sundays Pepys would join him in this pleasant pursuit."



SAMUEL PEPPS



ROSSETTER G. COLE

Background in Music Study

From a Conference With the World Renowned Piano Virtuoso,
Pedagog and Composer

Leopold Godowsky

Secured expressly for THE ETUDE MUSIC MAGAZINE

Peyps did not escape the jealousies of the age; and he was confined in prison. When behind bars he found great solace in music and he wrote:

"For the little knowledge in music which I have never was of more use to me than it is, none more than ordinary pieces of mind which I have at this time, under the molestations as to size and margins—that each page should end with a quatrain so that the singer should not need to turn the leaf in the middle of the passage and that it should be writ large in letter and note for the ease of his eyes. He asked for *The World's a bubble, No, no, 'tis in vain, Laudate Dominum* and a new English anthem by Dr. Blow, the Master of the King's Music; he would have Morelli be as quick as possible, for he had nothing left to practice on but the Lamentations of Jeremiah."

We quote further from the diary of Peyps, giving his own words upon the effect of music upon himself. This is from a letter dated February 27th, 1668 (seventeen years before the birth of Bach and Handel).

"But that which did please me beyond anything in the whole world was the wind-music when the angel comes down which is so sweet that it ravished me, and indeed, in a word, did wrap up my soul so that it made me really sick, just as I have formerly been when in love with my wife; that neither then, nor all the evening going home, and at home, I was able to think of anything, but remained all night transported, so as I could not believe that ever any music had such real command over the soul of a man as this did upon me; and make me resolve to practice wind-music, and to make my wife do the like."

Probably no picture of the widespread employment of music in Peyps' day equals that of his description of the procession of boats and their passengers fleeing down the Thames after the great fire of 1666.

"Met with the King and Duke of York in their barge, and with them to Queenhithe, and there called Sir Richard Browne to them. Their order was only to pull down houses space, and so below bridge at the water-side; but little was or could be done, the fire coming upon them so fast. Good hopes there was of stopping it at the Three Cranes above, and at Buttolph's Wharf below bridge, if care be used; but the wind carried it into the City, so as we know not, by the water-side, what it do there. River full of lighters and boats taking in goods, and good goods swimming in the water; and only I observed that hardly one lighter or boat in three that had the goods of a house in, but there was a pair of Virginall's in it. Having seen as much as I could now, I away to White Hall by appointment, and there walked to St. James's Park; and there met my wife, and Creed, and Wood, and his wife, and walked to my boat; and there upon the water again, and to the fire up and down, it still increasing, and the wind grew. So near the fire as we could for smoke; and all over the Thames with one's face in the wind, you were almost burned with a shower of fire-drops. This is very true: so as houses were burned by three drops, and by one, three or four, nay, five or six houses, one from another. When we could endure no more upon the water, we to a little ale-house on the Bankside, over against the Three Cranes, and there staid till it was dark almost, and saw the fire grow; and as it grew darker, appeared more; and more; and in corners and upon steeples, and between churches and houses, as far as we could see up the hill of the City, in a most horrid, malicious, bloody flame, not like the fine flame of an ordinary fire."

The fact that hardly a lighter or boat passed without a Virginall indicates that in nearly every home of means music was a part of the daily life.

Do not expect talent to work; you must work talent.

Logic in Teaching

WHEN a pupil asks "why?" rejoice. It is the indication of an alive responsive mind. Pupils have a right to know why you expect a certain task. By stating the object you hope to accomplish, you win the pupil's assistance and secure results much more quickly.

Take slow practice, for instance. The pupil says, "I can play it much more rapidly than that; and I do not see why I should play it slowly."

Explain that your reason is that slow playing permits a much more careful study of touch; that in a short time the pupil will be permitted to play the piece, little by little, faster and faster; and that when a rapid tempo is thus acquired the piece will be far clearer, more clean cut, more brilliant and more polished; that the reason why there are so many mussy players is that they have not had the patience to learn to play pieces slowly at the start.

The logical teacher proceeds by basing each step upon the recognition of some one, two or three previously developed principles. Nothing is presented or stated without the reason being clearly shown.

The Cost of Education

WHAT is all this lullabalo about the cost of education? The latest figures we have been able to secure were from Mr. William C. Carr, Director of the Research Division of the National Education Association, and are presented in a bulletin, "Statistical Summary of Education," issued by the Department of the Interior for the years 1930-1931 and published in 1934.

There were apparently 276,555 schools of all types, from the little one room school house to the great university. This number is probably less at this time, as many one room schools have been consolidated. These schools had 30,550,000 pupils, and there were approximately 1,063,000 teachers. The bill for all this was about \$3,083,785,000. The cost per student, therefore, was a little over \$100 a year. This is the average for all classes, from the kindergarten to the university. The total is a mere fraction of what our aggregate government expenses may be, and yet our governmental existence depends, in a very large measure, upon our educational system. Anyone who derides the expenditure of money for schools, should be mounted upon a stool at the street corner and crowned with a dunce's cap.

Lazy Pupils

SOME pupils are just downright lazy. When the laziness is due to perversity, the cause is in the character of the pupil. If it is not due to this, it is due to some functional disorder. This, of course, is none of the teacher's business, but is the job of the medical man. If a pupil shows signs of this type of laziness, the teacher should advise with the parent. Lethargy due to the failure of the glands to function properly, is by no means incurable. It is useless for the teacher to try to combat this kind of laziness.

The laziness which is mischievous, or is due to indifference, may be sometimes corrected by increasing interest in the work and at other times by better discipline.

A lazy pupil is very often a pupil whose mentality is partly asleep. Such a pupil should be acquainted with the fact that he has it in him to do a great deal better if he will only exert himself to use the dormant parts of his mind.

The old Spanish proverb, that "The busy man is troubled by one devil; the idle man by a thousand," has a very direct application to music students. Many pupils do not like music because they are too lazy to work hard enough to find out how delightful it is.

THE REASON why some students, among the thousands who study music, emerge from the crowd and become pianists of renown seems to baffie many people. They see students fail, though they have worked unceasingly; while others, who apparently have not worked so hard, succeed. The reason usually is "background."

What do we mean by background? Precisely what is meant by background in almost any other profession in which a technic is involved. Let us suppose that a man is being trained to be a surgeon. He must, of course, have a knowledge of the instruments he is using and of how to use them. That is technic. But if his technic stops with merely the very clever use of his hands, he, in all probability, will never become a great surgeon. If, on the other hand, he has a profound knowledge of physiology, biology, bacteriology, psychology and all of the collateral studies; and, if he has a broad education as well as wide life experience, he is something more than a mere manual craftsman.

It is very much the same way with the musician. Music should be approached in only one way and that is as a great art. Of course, in order to compass this art, an all comprehensive mechanical ability and technical mastery are necessary—but these are only the first steps. It is not probable that in many of the orchestras, before which such violinists as Paganini, Joachim and Wieniawski played, let us say, a Bach concerto, there might have been many violinists who could have played that concerto and have played it note for note exceedingly well; but the difference between the orchestral players and the artists must have been wide; and that difference was largely due to background. The masters had not been content with mere technical mastery; they had made also an exhaustive study of the history of the art of violin playing, of composition, of art principles in general. Therefore, behind this amazing technical command there was background in the highest sense of the word. The great pianists of history have been men of richest background. The mechanicalists are usually soon forgotten.

Pixis, Steibelt, Kalkbrenner and Czerny, all have devised innumerable formulas which are valuable only if they are played with mental concentration. It is quite conceivable that mechanical exercises, played without mental concentration, may be more injurious than beneficial. It is *how* they are played that counts. For instance, lay your hand upon the table. Relax. The hand is motionless. But direct a thought into your little finger and command it to obey. Instantly it responds. Now mechanical practice, to be beneficial, must be not perfunctory. Each movement must be not merely a movement, but a thought, culminating in the fingertip. You see, the exercise of the arms and hands is not enough. The brain must be exercised, in every instance, with the fingers. If Czerny and others are played as mere mechanical exercises, the student may waste a lifetime and not attain anything more than mediocrity. On the other hand, if any of the mechanical formulas are played with the definite object of achieving some specific thing in touch, accent, rhythm, and so on, they may become very valuable. The studies of Cramer, Hummel, Moscheles and Chopin, are more musical, and they inspire

the student to keep the mind and the hand in close relationship.

Stretching Exercises Valuable

AMONG THE MOST valuable exercises in my experience have been those which involved lateral or fan-like stretching of the hand. You notice that my hand is very small; but, even though it

was very large, I know that I would feel the same way about them. Of course all stretching exercises, whether as mechanical patterns or as excerpts from compositions, must be played with great care; for the hand, strong as it is, can be injured by excess in this direction. Stretching exercises should be alternated with contraction, in order to relieve the strain.

One of the most frequent questions that the teacher hears from amateur pupils is, "How long shall I practice?" Overpractice is injurious, but not many pupils do that. There are, though, some over-ambitious students who practice more than they should. How much one should practice rests entirely with the pupil. Practice until you feel tired and then just a little beyond. Your muscles will tell you when to stop. Somehow I have an idea that the pupil who stops instantly at the first sign of fatigue will not make much progress. Teachers in gymnastics know that it does not hurt muscles to ache slightly. Endurance and strength are acquired in that way. But again let me say that practice is wasted unless the mind participates. The mind must be trained at the same time as you train the muscle. Someone has told the story of Liszt practicing and reading a book the same time. I cannot believe that Liszt ever did that.

For lateral stretching the pupil who is capable of playing it, will find the first stretch of Chopin very useful. After working on such a study as that, I find that I seem to play with greater ease. This horizontal stretching process seems to me like a kind of lubricating process.

Some Varying Ideas

IN THE TIME of Czerny the student was told to lift his fingers as high as possible and from this position they fell upon the keyboard like so many little triggers. The effect was naturally mechanical. With the Stuttgart School of Lebert and Stark, the student was taught to press upon the keys. In our time, weight of the arm, combined with relaxation, has come into almost universal use. Volumes have been written about this, but it is really very simple, a kind of knack which one may acquire in a very short time. The difficulty is in the application. The player, first of all, senses the weight of his own arm. Hold my arm, for instance. Note that I am not pressing. You feel the weight of the arm, yet there is no flabbiness.

How did Liszt or Rubinstein get their effects, when this obviously superior system is supposed to have been evolved after their time? Well, I do not think that anyone at this date should imagine that Liszt or Rubinstein, when they were performing in public, ever thought of the pedagogical, mechanical side of their playing. They probably used the weight-relaxation method unconsciously, as it is the most natural method of playing the piano.

The teacher, however, should be able to explain the wisdom whatever he advocates. Never impart anything without giving a reason. This applies to fingering, phrasing, pedaling and even to the smallest accents. The pupil must know the rules governing their application. That is, there should be no accents or other deviations. Only the composer may create them, as is, for instance, the case with characteristic accents. The student should know the natural or grammatical accents, which are a part of the underlying laws of form. He should then understand the unusual accents* that define rhythms and become a component part of expression.

The pupil should have also a knowledge



LEOPOLD GODOWSKY

*All these principles find ample practical application in a series of "Forty-six Miniatures for Piano," a book by Leopold Godowsky.

go over the same song five or six times, always putting the first fervor into it. It took me about four days to finish the singing sequences of "Here's to Romance." I sang two songs and two arias a day, going over each several times, so as to make sure that one record of each, out of the lot, would be absolutely perfect when finished. After the song track has been completely finished, the acting out of the scenes is begun. During this acting no sound recording is done. Nothing that one says or sings "takes." It is quite like the silent films. When the time comes for a given aria, your own record is played, and there must be the greatest care to time the motions of the lips to fit the already existing recording. Thus, each singing scene is gone through twice (not counting repetitions in both singing and acting), once for the sound and once for the camera. That, I think, is the only hardship—the frequent repetition.

On the other hand, there are many compensating features in film work. For one thing, one never plays a picture straight through, from beginning to end, as it is done on the stage. Certain scenes or "bits" are announced for each day, and all one has to do is to memorize the ones indicated. What, with arranging for and perfecting of the sound track and the photography, it may take a full working day of ten hours or more to get a satisfactory scene in which there is no more to be done than to bow over a lady's hand and say, "Good-night."

The Polishing Process
ANOTHER DELICIOUS feature of film work is, that one can be his own critic. I have asked for the repetition of many scenes with which the directors were satisfied. We actually have that gift, of which Robert Burns spoke, "To see

ourselves as others see us." By virtue of the system of cutting the film, certain bits can be removed and improvements substituted, without retaking the entire scene. I remember having a line to say in which there occurred the words, "I am waiting." Well, being very conscious of not speaking English like an American, I felt that I had not laid sufficient emphasis on the last syllable of the word "waiting." Still the others were satisfied, and the scene went through. Later, in the cutting room, I begged to be allowed to do that one word over. The other actors had gone, we could not do the entire scene again just then; but we did cut out that one line, giving me the opportunity of repeating the sentence, "I am waiting" more distinctly. Now, that never could be done on the stage. There, a phrase can be sung once only, and the singer stands or falls by that one effort. Imagine a singer holding up

his hand, stopping the orchestra, and announcing to the audience, "Just a moment; I will begin that aria again, to do it better."

Films, eventually, will give us the most perfect examples of singing and acting in the world, for the very reason that performers can repeat and repeat until perfection has been reached. I am very proud of my record in my recent picture, and I have no retakes at all. In the various "takes" of my scenes, there was always one satisfactory one. In my forthcoming pictures—I am returning to Hollywood this summer to make two more—I hope to do still better. I have every faith in film work; and I believe there is a legitimate future for earnest singing students, provided they first make their business by being up to a solid background of honest artistry and worthiness of being offered to an intelligent public.

IT IS OUR DESIRE at this time to offer to the reader a few of the fundamental principles in the rudiments of piano accordion playing, so that those who are interested in this splendid instrument may become acquainted with it and understand something about its methods of expression. The piano accordion has long since passed the experimental stage and now is entering the threshold of good music. Although a small instrument, it speaks the same musical language as the piano and the pipe organ.

The piano accordion is not an instrument to be learned over night. Its possibilities are large; and constant study and application are needed to bring out its full powers. The keyboards require right and left hand technique, the touch being much the same as that of the organ; while the drawing of the bellows is closely related to the drawing of the violin bow. The single tones on the bass keyboard may be likened to the pedal tones of the pipe organ, and the chords on that keyboard fill the same place as the left hand harmonies played upon the manuals. These two instruments, the one so large and the other so small, have much in common; and the works of our greatest composers will flow from both with beauty and ease.

Selecting An Instrument

IN BUYING an accordion, it is wise to bear in mind that the prime requisite for a continued interest is a good instrument, one that is sizable enough for unhampered reproduction of all music. Regardless of the simplicity of the piece, the keyboards must be large enough to produce correct harmonies without too much effort. The left hand is very important and should not be limited to only single tones and major and minor chords. Too small an instrument, regardless of quality or price, will be always a handicap to the one who plays it.

The size of an accordion is designated by the number of its basses, and the right hand runs similarly to that of the piano. The sizes range from very small instruments, on up and past one hundred and eighty basses. However, the standard size of a piano accordion, the one used for professional work in bands, orchestras and by solo artists, is the one hundred and twenty basses. This size of accordion, the same as the standard size piano, is adaptable to the finest of music.

The 120 Bass Accordion has forty-one keys on the piano side and one hundred and twenty keys on the bass side. Each side has an automatic shiftkey, which produces two tonal changes. The open switch, usually marked [1] in music, produces the full accordion tone, and the closed switch, usually marked [S] in music, produces the single accordion tone. These tonal changes are of equal importance and their use relieves the monotony of sound which would be prevalent without them. The closed bass switch is especially favored by accordion players for its raised chords and pedal tones lend softness and color to the right hand harmonies.

The piano accordion in Fig. 1 is a Concert Grand of standard make. This type of instrument, with its organ voices, answers to the call of radio. It is a twentieth century accomplishment and is indeed worthy of praise. The concert grand bass, on the piano side, four changes in the tonal qual-

The Piano Accordion

Its Relation to Good Music

By Olga Alanoff

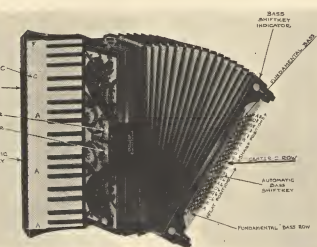


FIGURE 1

ity. These changes are produced by two automatic shiftkeys and designated by two automatic shiftkey indicators. The switches may be operated while playing, by pressure from the palm of the right hand, and the four tonal changes are:

- No. 1—Shift flute-choe
- No. 2—English horn-banjo
- No. 3—Violin
- No. 4—Full accordion tone.

The bass has two tonal changes, for which the shiftkey is placed along the bellows side, and it is operated with the left hand finger tips. It extends the length of the keyboard and may be used from any position. The bass indicator is placed at the top of the instrument; see Fig. 1, bass side. These tonal changes are very fascinating, for each has a mellowness that is pleasing. Many artists have both styles of instruments, the first one for concerts, where powerful tone is needed, and the soft voiced one for radio. Also, in accordion bands where variety of tone is necessary, splendid effects may be produced with their combined voices.

Position

THE ACCORDION may be used with the player either standing or sitting. Like the violin, however, the greatest playing ease is in the standing position. The

The Bellows

THE BEGINNER never should pull on the bellows with the thought that strength is needed to move them; for, if

the bellows are forced without touching the keys, the instrument may be damaged. In beginning, let the pressure of the keys operate the down bellows; and on the up bellows use a slight pressure of the wrist combined with the pressure of the keys. As one progresses in the art of accordion playing, much is to be learned about the bellows. Bellows technique is something to be studied and practiced, the same as violin bowing; because the accordion bellows is used for phrasing as well as for creating sound. Tone coloring, fortissimos, pianissimos and accents are all a part of good bellows technique and can be acquired only through long and constant application.

In accordion music there are the up and down bellows, whole and half bellows, staccato bellows, and the bellows shake for which, Frosini, that splendid chromatic accordion artist, is famous. There is the long, slow bellows, which draws out an entire phrase of music. In playing the classics it is absolutely necessary to follow the bellows markings, because the phrasing in good music is not to be tampered with. The arranger's task is to reproduce as closely as possible the content of the original composition, and therefore the bellows must be watched carefully so that each passage will have the phrasing the composer intended. The changing of the bellows never should be done as just as the violin bow can be changed without the listener being conscious of it, so can the bellows be changed without a melodic break.

The Piano Accordion Keyboard

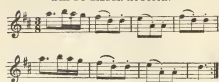
THE RANGE of the piano accordion keyboard (Fig. 2) is three octaves and one third, starting with F below middle C and ending three A's above middle C (forty-one keys). This keyboard consists of black and white keys and is the same as the keyboard of the piano organ, the white keys producing the natural tones and the black keys producing the sharps and flats. Middle C is the first C on the keyboard and not in the center of the instrument as one would expect. Study the piano keyboard, Figure 1, and the chart illustration, Figure 2.

Arrangement of Basses

THE BASS KEYBOARD (Figure 3) resembles very closely the fingerboard of the unfretted stringed instrument, due to the fact that it is played entirely by feeling. There is no way of seeing the keys, and the student must develop in the left hand the same keen sense of feeling the violinist has. By this development he is able to jump quickly and accurately from one tone and its group of chords to others. The basses will be described so the reader may see at a glance their harmonic structure.

The one hundred and twenty basses of the accordion are arranged diagonally across the keyboard, in six rows. Each row contains, running lengthwise, twenty small keys (see Fig. 1, bass side and chart Fig. 3). Notice in Figure 3 that the bass rows are named along the top of chart, and numbered along the bottom. There are two long rows of accompanying basses and four long rows of chords. Each chord is produced by the pressure of just one key, therefore, each of the eighty buttons in rows three, four, five and six produces a full and complete chord when pressed.

ACH DU LIEBER AUGUSTIN



ALTHOUGH BUT FEW people grow to maturity without at some time having heard the popular German song, *Ach du lieber Augustin* (O you dear Augustin), there is but little common knowledge of its origin and why, although the song is never taught in the schools and other places where folk music is usually studied, still it has persisted in popularity through some two hundred years. Almost no one knows more than that "Little Augustin" was a vagabond singer of the seventeenth century.

"Der liebe Augustin" lived in Vienna in the last quarter of the seventeenth century and was a character both disreputable and lovable. Improvident, and far too much attached to the consumption of strong wines over to make anything of himself, he wandered about Vienna, playing the *Dudelack* (bagpipe) and singing popular ballads, both of which he did with a rare gusto and some skill.

The age boasted many such convivial musicians, to whom nobody paid much attention beyond listening to their songs, laughing at their antics and now and then turning a coin into their extended hats. The "Liebe Augustin" proffered generally a hat soiled and torn but sporting a rakish goose feather. With the coins thus collected he purchased food, much wine, and slept in alleys, taverns or any convenient place. Rarely sober, but always good tempered, there was little to single him from his brother vagabonds. Fate, wine and catastrophe contrived, however, to make at last the "Little Augustin" immortal.

The Immortal Hour

IN 1675 all Vienna was ravaged by a plague of more than usual virulence. Thousands succumbed. So great became the number of the dead that it was no longer possible to bury the bodies regularly or separately. The dangers of contagion, however, made quick interment imperative. Through all this "Little Augustin" went his accustomed way, singing even more lustily than ever, in an effort to keep up the spirits of the common folk. Yet the plague never touched him. Perhaps it was

the alcohol in his system which rendered him invulnerable. One night, however, the minstrel became even more besotted than usual and eased into an open ditch to sleep, not having noticed that already it had been occupied. Now his gruesome companions were none other than the dead from the plague, who had been hastily placed in this open ditch but left to lie uncovered till the next day when more victims would be deposited in it before the earth was thrown over them. Men, carrying in dead men in the night, noticed the minstrel at the brink of the ditch, supposed him to be but another victim, and simply pushed him further into the common grave.

When consciousness returned to the

minstrel on the following morning, he found himself looking about for his hat and instrument, and not finding them, grumblingly emerged. Already word had got abroad that "Der Lieber Augustin" had succumbed to the plague and was buried. His reappearance was hailed as a resurrection from the dead. The people even stubbornly refused to believe his own statement that he had not been buried. So great was the rumor because attached to his miraculous resurrection that overnight the "Little Augustin" became famous. Nevertheless, he went about singing more lustily than ever, whilst the superstition of the age considered his deliverance a greatly encouraging omen. The plague soon abated, which only the more confirmed the legend that

"Der liebe Augustin" had returned from the dead to sing away the terror of the people. With this halo, money dropped much more plentifully into his hat; but history does not record his last day. He seems, however, not to have changed his mode of life.

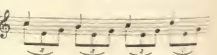
Of Such is Immortality
A MONUMENT to the memory of "Der liebe Augustin" was erected in Vienna, where it still may be seen standing joyfully in the Neutafelgasse, beyond St. Ulrich's Church. As for the song, none know if it is of Augustin's own devising or not. Possibly it was so; but it also may have originated with some other minstrel who simply sang the story of "Little Augustin"; for its history is traced to the decade in which his supposed interment created such a furor.

Whatever may be the authentic author of the song, it is probable that "Der liebe Augustin" would be even more befuddled than on that memorable night, were he to return two and a half centuries later and find German lands playing on street corners of continents of which he never heard, this song perpetuating the memory of his exploits.

Bringing Out the Melody

By Marie Stone

WHEN PLAYING passages like the following on the piano it is often hard for the pupils to get the melody notes to sing out clear and strong:



To develop this type of technique try having them practice with the fifth finger (or any finger one used for playing the melody notes) well curved, firm, and carrying the weight of the arm. Play the other two notes of the groups silently, but depress the piano keys to the bottom.

When this has been learned they practice the lower notes *staccato* and very lightly. After such drill the students seem to find it very easy to play the music as written with a smooth, even melody standing out above the accompanying notes.

Nothing adds more to the beauty of a composition than a melody singing clear above the other parts.

DER LIEBE AUGUSTIN

Improving the Musical Memory

By the Widely Known Dutch-American Piano Virtuoso
and Teacher

Jan Chiapusso

WE HAVE LATELY HEARD a young piano student perform in a pupil's recital. He simply believed that he had prepared himself thoroughly for the occasion; but, for some inexplicable reason, he had become nervous and flustered. Suddenly, in the middle of the "Sonata Appassionata," in that place where the second subject sings out for the first time, his memory failed; he could not go on. His first instinct was to leap over to the next passage, the nearest one that flashed through the frightening mist of obstructions. The performance, meant to have been one of relaxed unfolding of musical emotions, became a pitched battle with demons. He fought for his poise. Then came some pianistic passages and he regained his equilibrium, because the fingers could rattle out these passages from sheer physical habit. For a while his vanity helped to restore his confidence, until the slow movement of the sonata began. Here he found himself again thinking ahead, contemplating what might happen.

At last the agony was over. Parents, relatives and friends came backstage to compliment him and save his wounded pride. They relieved somewhat his horrible tension, but the poor boy spent a sleepless night. He had practiced these pieces for three solid years and all he had done was to practice, practice five and six hours daily. This debacle was the ultimate result of all his diligence. Was he not meant to be a pianist? Should he become a business man or a school teacher? Yet he could not but come back to the conviction that he had a pronounced talent for the piano.

We Start Anxiously

THE NEXT DAY, he had a long talk with his teacher. He had not studied a long while with this professor, in some manner of teaching seemed to be quite different than that to which Harold had been accustomed. Harold was rather afraid of him, although his attitude was not of the forbidding kind; but his criticism was always so direct and he seemed to be able to hear whether a note was played with the third or fourth finger. He would ask his pupil to begin over again at any section in this or that key, a task which was always embarrassing to Harold, because if he could sometimes play straight through an entire composition without stumbling, he never could start from a given place.

"Well, Harold," said the Professor, "let this recital performance be a lesson to you."

"I am ashamed of this poor show," Harold offered; "but I was extremely nervous and I cannot understand why my nerves should have thrown me so completely off the track. I have practiced three years on this piece."

"Yes, it is discouraging to find that, after practicing three years on a composition, one still does not know it."

"But I do know it," objected Harold. The Professor drew up his eyebrows with an expression of doubt. "Then play me, for instance, with one finger, the passage in which the second theme appears in the tonic."

Harold could not find the place by memory, consequently, Mr. Hart sang the mel-

ody for him, as a bit of encouragement.

"On which note does it begin?" inquired Harold.

"That is for you to know. You know the key of the sonata, you know that in the recapitulation the second theme appears in the tonic, consequently, it is in—"

"In F."

"Then play it!"

But Harold still could not find the beginning note. So Mr. Hart asked, "Then if you cannot find the first note of this theme, can you play for me the American tune, *Swanee River*? It begins on the same interval as this Beethoven theme."

We Discover a Melody

HAROLD NEVER HAD THOUGHT of a melody in that technical manner. He had just repeated his pieces so often that they automatically soaked into his brain and fingers. "You see, Harold," Mr. Hart now explained, "you studious, ambitious, hard working students miss the most essential point in music. You do not know your own melody. How can you expect to play it with expression, if you do not even have it in your ear? You cannot even pick out *Swanee River* and harmonize it your own way, and still you expect to play such great works as those of Beethoven."

Harold began to see that Mr. Hart might be right. "How am I to do it?" he asked.

"I have no voice," replied Harold with a wry smile.

"Neither have I, only just a pianist's voice; but I can sing just the same." And he sang the theme of Beethoven, with a natural, unforced, cracked, but nevertheless carrying the tune. He sang like a musician, in fact.

"Now listen, Harold," he proceeded, "if you want to become an artist who can express himself freely in his music, who does not need to worry about forgetting the text, you must educate your ear and your natural feelings. Pianists, generally, have poor ears. Compared to violinists, they stand far behind in this phase of music."

A violinist has to produce his own pitch, which means that he has to hear it before he can produce a tone. On the other hand, the piano student sees a black dot on the staff. That note, to him, corresponds with a key on his instrument. He then proceeds by striking it; he hears it after he has struck the key. He should hear it before striking. Now when you practice a fast passage with full harmony, you hardly hear anything, neither before nor after striking. You get it in your fingers, but not in your ear. That is why you need three years to learn this piece only to break down, after all, in playing it."

Harold began to see that Mr. Hart might be right. "How am I to do it?" he asked.



JAN CHIAPUSSO



(Continued on Page 394)

THE ETUDE

FASCINATING PIECES FOR THE MUSICAL HOME

VALSE BAGATELLE

A new piece by Mr. King is always enthusiastically received because of the many original touches of melody and harmony which appear so spontaneously in his compositions.

Allegro moderato M.M. ♩ = 126

STANFORD KING

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JUNE 1930

* From here go back to the beginning and play to Fine; then play Trio

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This is a splendid study piece to acquire dexterity and speed. Practice the right hand alone until the fingers fairly "hum."
Grade 3. **Allegro moderato** M.M. ♩ = 84

CHAS. LINDSAY

This page of musical notation is for a piano piece, likely a study or a short composition. It features a variety of musical elements and markings:

- Tempo and Character Markings:** The piece begins with "Allegro moderato" and "M. 7-84". Later, it includes "Animato", "a tempo", "Cantabile", and "Quieto".
- Dynamics:** The notation uses a wide range of dynamic markings, including *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo).
- Articulation and Phrasing:** There are numerous slurs, ties, and accents throughout the score. Some measures are marked with "cresc." (crescendo) and others with "dim." (diminuendo).
- Measure Numbers:** The score is divided into measures, with numbers 10, 20, 30, 40, 50, and 60 indicating specific points in the piece.
- Key Signature and Time Signature:** The key signature is one sharp (F#), and the time signature is 3/4.
- Performance Instructions:** The notation includes various performance instructions such as "lunga" (long) and "Fine" (end).

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Brillante

65

poor strings

70

p

75

rit.

D.S. al Fine

WILLIAM BAINES

Grade 3. **Moderato** M.M. ♩ = 108

Musical score for "The Swan" by Camille Saint-Saëns, Op. 20, No. 6. The score is in G major and 3/4 time. It features a piano introduction, a main melody for the right hand, and a bass line for the left hand. The tempo is marked "Allegro moderato". The score includes various musical notations such as notes, rests, and ornaments. The piece concludes with a "D.C." (Da Capo) instruction.

POLKA CAPRICE

EUGENE F. MARKS

This brilliant bravura piece will prove a convenient stepping-stone to the more difficult concert polkas by Raff and Bartlett, Grade 5.

L. h.
mp *c. h.*

rit. *a tempo*

mf *Tempo di Polka M.M. ♩ = 96*

15 *20* *25* *30*

Fine *cresc.*

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THE ETUDE

sf *8*

rit. *35* *mf*

40 *45* *50* *55* *60* *65*

p *semi staccato e delicato sempre*

non legato *D. S. al Fine* *mf*

JUNE 1936

365

CELTIC SONG

A very original piece in modern style by an eminent composer. Grade 3 1/2.

Moderato M.M. $\text{♩} = 92$

GEORGE F. BOYLE

con Ped.

mf

p

dim.

poco più mosso

p

f

Tempo I

mf

dim.

a tempo

p

dim.

pp

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THE MUSIC

CANDLE GLOW

WALTER ROLFE

Grade 3 1/2 Andante moderato ma tranquillo
M.M. $\text{♩} = 76$

mp *melodia marcato* *quasi arpa*

cresc. *poco*

mf *quasi arpa* *cresc. molto*

Più mosso

decresc. *mf* *rall. e dim.* *Fine*

cresc.

molto agitato

rall. e dim.

cresc.

Lento

pp *D.C.* *ppp*

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JUNE 1936

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MINUET

from DIVERTIMENTO IN D

All the various dynamic touches from pianissimo to fortissimo must be thoroughly mastered before the student is ready to bring out the charm and grace found in Mozart's compositions. Play the staccato passages with a crisp and even finger stroke.

Grade 3 $\frac{1}{2}$. **Molto moderato** M.M. $\text{♩} = 100$

W. A. MOZART

[illegible]

Musical score for "The Rose Tree" (No. 100). The score is in 2/4 time, key of D major (two sharps). It consists of two systems of music. The first system includes measures 49 and 50, and the second system includes measures 51 and 52. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece concludes with a double bar line and the initials "D. G." in the bottom right corner.

DEAD MARCH from "SAUL"

This famous *March*, so closely associated with Handel's life in England, is reprinted on the suggestion of many readers *In Memoriam* to His Late Majesty King George V. As our April issue was on the press at the time of the beloved King's unhappy demise, we are sorry that the tribute could not be offered earlier.

Grade 4. Grave M.M. ♩ = 5

Grade 4. Grave M.M. $\text{♩} = 52$ tribute would not be offered earlier.

p 5 10 15 20 25 30 *pp* *ff* *p dolce* *rit.* **FINIS**

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BESIDE THE STILL WATERS

Swell: { Aeoline 8'; Sulicional 8' Flute Traverso 4'
 { Vox Celeste 8'; Quintadena 8'
 Great: { Melodia 8'; Viol d'Amour 8'
 { Harmonio Flute 4'
 Prepare: Choir: { Dulciana 8'; Hohl Flute 8'
 { Flute 4'
 Pedal: Lieblich Gedackt 16'; Bourdon 16'
 Choir to Great
 Choir to Pedal

LOUIS ADOLPHE COERNE, Op. 109, No. 2

Andante sostenuto

Manuals

Ch. *mp*

Pedal

poco string

Sw. *p*

Add Gt. to Ped.

sostenuto

poco allargando

allargando

Add Sw. to Gt.

sostenuto

allargando

Tempo

Ch. *p dolce*

Ch. Fl. 4' off
Gt. to Ped. off

rit.

a tempo

Sw. *mp*

sostenuto

pp

PASSING BY

EDWARD PURCELL (1689-1740)
Arranged by William Arms Fisher

Andantino moderato

1. There is a la - dye sweet and kind,
2. Her ges-tures, mo - tions and her smile, Her

mf espressivo e cantabile

rit.

mp

Was nev-er face so pleas'd my mind, I did but see her pass - ing by, And
wit, her voice my heart be - guile, Be - guile my heart, I know not why, And

con affetto

rit.

D.C.

yet I love her till I die.
yet I love her till I die.

rit.

D.C.

mf espressivo e cantabile

rit.

mp

3. Cu - pid is

wing - ed and doth range Her coun - try, so my love doth change, But change the

con affetto

rit.

earth or change the sky, Yet will I love her till I die.

rit.

pp

THEY THAT SOW IN TEARS

J. E. ROBERTS

Andante lento M. M. ♩ = 60

mf molto sostenuto

They that sow in tears,

rit. e dim.

mf a tempo

cresc.

rit.

shall reap in joy.

cresc.

rit.

a tempo

rit

They— that sow— in tears, shall reap in joy,— shall reap— in joy..

a tempo

rit
l

mf più mosso

He _____ that go - eth on his way, _____ weep - ing.

più mosso

weep-ing, and bear-eth forth good seed, and beareth forth good seed,

Shall

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THE ETUDE

cresc. poco accel.

doubt - less come a - gain, _____ shall doubt - less come a - gain _____ re -

cresc. poco accel

molto rit.

joic - - ing, shall come a-gain re - joic - - - - ing, bring-ing his sheaves with

molto riv

him.

mf Tempo I

cresc.

They— that sow— in tears, they— that sow in tears shall reap in

molto rit.

joy, shall reap in—— joy, shall reap, shall reap in—— joy.

molto rit.

decresc.

JUNE 1936

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ALLEGRO CON BRIO
FROM SONATA IN D MINOR

CHARLES GILBERT SPROSS

Allegro con brio

VIOLIN

PIANO⁴

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374

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THE ETUDE

This image shows a page of musical notation for the piece "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is for piano and includes parts for the right and left hands. The tempo is marked "a tempo". The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like "mf" and "cresc.". The page is numbered 127 at the bottom right.

JUNE 1936

378

HOLIDAY TIMES

MARCH
SECONDO

T. D. WILLIAMS

Vivace M.M. ♩ = 126

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THE STONE

HOLIDAY TIMES

MARCH
PRIMO

T. D. WILLIAMS

Vivace M.M. ♩ = 126

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JUNE 1936

PROGRESSIVE MUSIC FOR BRASS CHOIR

CONSOLATION

F. MENDELSSOHN

Adagio non troppo M.M. ♩ = 56

Piano ad lib.

1st Trpt.

2nd Trpt.

1st Trpt.

2nd Trpt.

a tempo

rit.

mf

sf

p

f

p tranquillo

rit.

1st B♭ TRUMPET

Adagio non troppo

CONSOLATION

F. MENDELSSOHN

2nd Trpt.

cresc.

a tempo

rit.

mf

sf

p

triquillo

rit.

2nd B♭ TRUMPET

Adagio non troppo

CONSOLATION

F. MENDELSSOHN

SOLO

cresc.

a tempo

rit.

mf

sf

p

triquillo

rit.

1st TROMBONE

Adagio non troppo

CONSOLATION

F. MENDELSSOHN

cresc.

a tempo

rit.

mf

sf

p

triquillo

rit.

2nd TROMBONE and TUBA

Adagio non troppo

CONSOLATION

F. MENDELSSOHN

1st Tromb.

1st Tromb.

cresc.

a tempo

rit.

mf

sf

p

triquillo

rit.

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

GOOD MORNING! GOOD MORNING!

Grade 1 1/2.

Brightly M.M. ♩ = 132

HOW ARE YOU TO-DAY?

ALEXANDER BENNETT

Musical score for 'Good Morning! Good Morning!' by Alexander Bennett. The piece is in 2/4 time, marked 'Brightly' with a tempo of 132. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The score includes various dynamics such as *mp*, *mf*, and *f*, and includes fingerings and slurs. The piece concludes with a 'D.C.' (Da Capo) instruction.

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FAIRY KISSES

MILDRED ADAIR

Grade 1 1/2. Allegretto M.M. ♩ = 120

Musical score for 'Fairy Kisses' by Mildred Adair. The piece is in 2/4 time, marked 'Allegretto' with a tempo of 120. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The score includes various dynamics such as *p*, *mf*, and *pp*, and includes fingerings and slurs. The piece concludes with a 'D.C.' (Da Capo) instruction.

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THE ETUDE

POP CORN

E. WEDDELL - ROBERTS

Grade 1. Lively M.M. ♩ = 116

Musical score for 'Pop Corn' by E. Weddell-Roberts. The piece is in 2/4 time, marked 'Lively' with a tempo of 116. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The score includes various dynamics such as *mf* and *f*, and includes fingerings and slurs. The piece concludes with a 'D.C.' (Da Capo) instruction.

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CHANGEABLE WEATHER

One never can tell what the weather may spell

When 'tis April.

For now the sun's out, then the clouds come about,
May be fair for a spell; but one never can tell,

When 'tis April.

MATHILDE BILBRO

Grade 2. Allegretto M.M. ♩ = 92

Musical score for 'Changeable Weather' by Mathilde Bilbro. The piece is in 2/4 time, marked 'Allegretto' with a tempo of 92. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The score includes various dynamics such as *mf*, *p*, and *pp*, and includes fingerings and slurs. The piece concludes with a 'D.C.' (Da Capo) instruction.

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Grade 1.

LONESOME TOMMY

M. L. PRESTON

Moderato M.M. $\text{♩} = 72$

mp Won't you come and play with me? I'm as lone - some as can be, I've a school - er

and a kite, And I prom - ise not to fight. *mf* Af - ter we have had our play.

I'm sure moth - er dear will say, "Boys, come here, I've some - thing nice, Gin - ger cake with plums and spice."

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Grade 3.

THE CLOWNS' BAND

EDNA BAYLOR SHAW

Tempo di Marcia M.M. $\text{♩} = 120$

mf *Gioioso*

f *marcato*

cresc.

f *marcato*

rit.

pesante

rit.

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JUNE, 1936

Why Every Child Should Have A Musical Training

By Mrs. Harold Barnett

(One of the letters which just missed winning a prize in our recent contest under the above heading)

Two classes of children should study music: those who seem to show inherent ability, and those who do not. There was once a girl who from babyhood was as naturally drawn to the piano as most babies are to dolls. Evidently it would have been a crime to neglect training such a child, for without proper development she could never have been the finished artist that she now is.

Parents often say, "My child shows absolutely no interest in music." To such parents one might reply that the child probably shows little interest in washing its face, but that some day it will thank them for training it to do so. Also, children show little interest or ability in their school studies until after having been started in them. Many children would drop out if allowed to do so. But, if persuaded to continue, they get an education that is priceless to them. It is the same with a musical training.

Every child should study music, because it will develop him socially, spiritually, and practically. It will develop his personality and his soul; and there is a future in music financially.

Musical training develops personality and gives a mode of expressing it. One who plays is always popular, and will be welcome everywhere. People who play are

in demand—to play in church, in orchestras and bands, to accompany soloists, and to entertain everywhere. Every appearance in public gives added poise and assurance to the player. A musical training will make a child popular and assure him of friends wherever he goes.

Through music, there is also a spiritual development. Through music one may express one's soul, one's every mood of joy, sorrow, or exaltation. Music gives an appreciation of the finer things of life. It gives a cultural training not to be obtained elsewhere, when live, businesslike methods are practiced.

Last but not least, there is a financial future in music. Yearly the field of public school music increases. Yearly the demand for band and orchestra instructors grows greater. There is a great appreciation for those who are artists on their instruments. Music teachers everywhere are becoming more prosperous.

Therefore, parents, give your children musical training if they show talent. But give them the training although they may show little interest in music now; for it will develop their personality; it will give them personal appeal; it will develop their good taste and give them a wonderful cultural training; and it may perhaps give them the entrance to a career.

Watch the Musical Guide-Posts

By Joseph Russell

Quite often the pupil given a new piece encounters two or more new musical signs. It is a great mistake to suppose that the pupil must master all of them at once. To facilitate this, select one musical sign in a composition and tell an interesting story about it. Best of all, take the emblems in their logical order and show the origin of each.

Perhaps it will be the Treble Clef,



The G Clef is another name given to the Treble Clef. Let us make one. Starting

with a fine stroke on the second line of the staff, from which comes its name, the G Clef sign goes around like the big hand of a clock and, making a slightly incomplete circle, it dashes to the top of the staff, makes a loop above the fifth line and then swings downward with a slight curve, cuts straight through the circle and comes to rest with a J-like tail directly under the staff.

Young pupils, especially, will get a lot of fun out of learning to follow all these "curly-queens"; and, once learned in this way, the general outlines of this clef never will be forgotten.

Hands Separately

By Laura M. Christiani

THE dreaded but necessary reading of new music "hands separately" during the piano lesson may be made attractive and more valuable to the student by the simple expedient of the right hand part being played by the teacher while the pupil plays the left and vice versa.

One of the things to be gained from this is, that the child plays at once, rhythmically and up to tempo. It is beneficial to listen to the teacher's style in playing the child improves his own.

For home practice, a musical member of the family may sometimes be pressed into service and the same plan used. It will go far toward solving some of the difficulties of the practice period.

need special practice may be worked out in the lesson and become less of a "bug-bear," they will then be studied in the home practice, not just skimmed over, with nothing definitely fixed in mind.

Accuracy of detail, correct fingering, phrasing and other such essentials may be more readily accomplished too, by this means, while by his unconscious imitation of the teacher's style in playing the child improves his own.

In short, the student hears, enjoys, plays; and goes from his lesson prepared to practice understanding, and with a will to do it.

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THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself.



Paganini and the Violin Student

By T. H. James

LEOPOLD AUER, in his excellent book, "Violin Playing as I Teach It," makes a comment relevant to his student days with Joachim, which every serious student of the violin should take to heart and profit by. "Those among us who were able to understand him (Joachim)," writes Auer, "who could follow his intricate indications, benefited enormously by them, and tried as far as possible to imitate him; the others, less fortunate, stood with wide-open mouth, uncomprehending, and fixed their attention on one or another of the great virtuoso's purely exterior habits of playing—and there they remained." The lesson to be learned is obvious. Yet how many students attend concerts of the Kreislers and Heifetzes today, seize upon some playing idiosyncrasy, slavishly attempt to imitate it, and think that therein they have found the essence of artistic genius?

More disastrous still may prove the fascination which the meteoric career of that Pied Piper of the violin world, Niccolò Paganini, holds for the embryo violinist. The numerous books and articles which propose to reveal Paganini's "secret" do not help matters. The student somehow gets the idea that if he will but duplicate the early period of the Italian wonder man of the fiddle, guided by the revealed secret, he will likewise duplicate the successes of the master. He does not dip below the surface sufficiently to realize wherein lies the real "secret" of Paganini's incomparable performance.

The Master's Secret

IT IS NOT necessary here to dwell at length upon the factors which co-operated to produce the phenomenon, Paganini. A few remarks based upon entirely reliable authority and personal re-

search may, however, serve a useful purpose. Certainly, a mere knowledge of the "secret" would not suffice to transform even a student of exceptional talent into a second Paganini. The secret was whispered into the ears of the violoncellist, Ciandelli, by the master himself and, although Ciandelli's playing is said to have shown a marked improvement, there is nothing which would lead us to believe that he became a Paganini of the violoncello. Quite the contrary! The violinist Savari, during his childhood, received the personal tutelage of the Italian wizard and undoubtedly learned much of the secret. Savari was a man of much more than average talent, yet the gap between his playing and that of the master was wide indeed. It is quite safe to say that, regardless of "secret" and method, only a person gifted with peculiar mental and physical makeup of Paganini himself could hope to duplicate the Italian's performance. We are not referring to his reputed "extra-large hands." The plain facts of the matter are that, in spite of countless statements to the contrary, Paganini's hands were of quite normal size. Neither were his fingers of more than normal length. These facts are attested to by Paganini's personal physician, who treated the master for many years, and also by the plaster cast of Paganini's hand which was made when his grave was opened near the end of the last century. Paganini's perfect mastery of his instrument may rather be attributed in a large measure to a superior mentality, an iron will, acute hearing such as few persons have possessed, a very impressionable nervous system, and hands and wrists which possessed both remarkable strength and flexibility. These latter factors were undoubtedly intensified by intelligent training, but they must have been based upon

inherent physical factors. It is, in the vast majority of cases, utterly folly to attempt to develop such power, flexibility, and control by spending, as Paganini did in his early youth, twelve to fourteen hours daily with his instrument. Such a procedure would be ruinous. No normal nervous system and physique can stand it. Even in Paganini's case, these early excesses so undermined his health that, at the age of thirty, he was a dying man. There is one phase of Paganini's "secret" which, however, can only result in benefit to the student who harkens to it. This phase has been admirably pointed out by Arthur Hartmann. "There is one thing that controls the world of art—the brain," he wrote. "Paganini did not need endless hours of practice, because he practiced with intense concentration. (In his later life, the master practiced very little, indeed.) Twenty minutes of concentrated practice are equal to two hours of haphazard practice."—Or with one's mind on the local foot-ball game!

The student's attraction to Paganini may be turned to account in other ways for certain pupils. Studies, particularly scale studies, have little attraction for the average student. To attempt to feed him any of the twenty-four caprices by Paganini is, of course, out of the question, except in the case of a very advanced student. However, his charming *Moto Perpetuo* can readily be fashioned into an aid and bowing practice. (Due to its length, this work may be divided into several parts.) It may be fingered to give considerable practice in smooth shifting, and the normally weak little finger may be used frequently. Various bowings may be applied with good results. (A study of the prescribed *Sforzato* bowing should, however, be postponed until the student is fairly advanced.) Close attention should be paid to intonation and to bow control throughout. The mere fact that the notes were written by Paganini will, in many cases, furnish an added incentive to the student to study this work with proper care.

Another work by Paganini which is not particularly difficult, and which possesses musical value, is the *Andante* movement from the "Sonata B minor" (No. 12). This composition will supply valuable practice on the G string (the range is an octave and a major second) and in the upper registers of the E string.

For the very advanced student, the "Twenty-four Caprices" may be studied with great profit. These caprices are of undeniable musical value, and, although they are the violinist's Opus 1, they represent, perhaps, his greatest achievement as



PAGANINI PLAYING HIS "WITCHES' DANCE"

A Century-Younger Caricature

a composer. The charm and inspiration to be found in some of these, cause one to wonder just what their creator might have achieved in the realm of composition had not the lure of immediate fame and fortune led him astray from the path of the true artist. In music, the "Twenty-four Caprices" constitute the greatest first opus of any composer.

The Value of Violin Ensemble Playing

Part II

By Ellen Avey

The collection of music for the violin ensemble is undeniably a cause for concern and some expenditure of time. There is not a great wealth of original material from which to draw, as there would be if the violin were combined with other instruments. Three and four part violin and piano arrangements are best for the young student. The harmony is closer, giving a sense of security not found when dispersed and play with the class, unless it numbers more than ten players.

Composers who have written music for the violin ensemble are Dancs, of the Paris Conservatory; Hellmesberger, of Vienna; and Eichberg of the New England Conservatory. All were violinists, thorough musicians and among the leading teachers of their day. For the young student, as Bach, Czerny, and many others wrote for their piano pupils. Such music is a legacy handed down to future generations. The custom, alas, has come down through the years for M. La Proce, Merritt of Hornell, New York, a gifted pupil of Eichberg, wrote original pieces and arranged others for his classes. Unfortunately his

compositions for violin ensemble were never published. Some of the manuscripts have been saved and generously given to appreciative teachers. Added to original compositions there are arrangements of masterpieces of all periods by Mozart, Saverio and Ambrosio. *Assi Proven* by Mozart, said to be the most perfectly harmonized piece ever written, has been arranged for four violin parts and piano. A long list might follow; however, enough has been written to show that even the violin ensemble is a worthy quest from a musical standpoint.

Multiple Results

THE VALUE OF VIOLIN ensemble and its influence on the boys and girls who make up the classes will evidence themselves in various ways. It will be noted in their deportment on the platform through the poise and ease with which they adjust themselves to the occasion, not forgetting little courtesies, in their attention and alertness and again in their responsibility to their respective parts. Then, too, developments in most unexpected directions sometimes reveal what it is to the young violinist from a cultural point of view. A boy of twelve was taken to a symphony concert to hear a well known violinist. His greatest expectancy was centered in the soloist. As the orchestra began Tchaikovsky's "Fifth Symphony" he appeared unmoved until the *Andante* was reached when he clutched the arm of his adult companion and with face beamingly whispered with evident emotion, "Why, that's our piece." In this act there was the ineffaceable thrill of a sense of possession. The boy had played the *Andante* with a class of young violin students. While the arrangement for four violin parts and piano was not difficult it had given the flowing melody and the outstanding rhythmic figures with all their characteristic beauty. When these were recognized, the music became common instead of an orary of sound, and it began to interest and inspire the listener. It should not be forgotten that the violin student of today will be the listener and potential performer of tomorrow.

As in every line of endeavor the violin field is filled with struggling youth. Every gifted student seems to aim at nothing less

than solo triumphs without counting the odds which in these days are seldom found in a lack of technical skill, but rather a lack of the combination of qualities and conditions necessary for such a career. It is time that some of this number, headed toward disillusionment, should consider other channels for the exercise of evident talents. Our best orchestras demand players of the highest attainments who must have, also, an intimate acquaintance with the orchestral literature of the past and present. Ability with experience gained in these ranks can lead to greater things. In many cases it would seem essential to become established in some form of musical work where one could study and develop along with others and, if possible, make an opportunity for himself. The ability of Eugene Ormandy, one of the best of our young conductors, was recognized as he sat in the sixteenth row of first violins. He was soon called to the concert master's chair; it was then only a short step to the podium. Leon Barzin, an expert violinist and violist, when in his early twenties became first violist of the Philharmonic Orchestra; now in the early thirties he is conductor of the National Orchestral Association of New York, a position he has held for four or five years, and he is foremost in line for better positions. These posts of distinction were not won by feats of virtuosity, but by ability, musicianship and indefatigable energy far removed from self-glorification.

Our musician, at structure, however, does not rest with the few highly trained musicians, but with the great mass of intelligent and appreciative amateurs. They hold the key to the solution of many of our music problems. They are demonstrating daily that the culture gained by a knowledge of literature and art is fulfilling one of its highest functions—a provision of outlets for leisure moments. They have proved that playing and singing together is a beneficial pastime for the home and the community. The amateur may find in music an outlet to supercharged emotions; he may through his performances become a more appreciative listener. However, as a participant in any combination of string or piano music, he will develop a realm of varied experiences that will develop a fuller and richer musical life.

From time to time The Violinist's Etude has had articles about amateur violin making—that is violin making as a hobby. These articles must have been bearing fruit, as the interest in this fascinating pursuit seems to be growing all the time. As a violin maker, I have been asked to write a little "advising" article for the *Violin Guild* for the advancement of all arts and sciences concerning the violin. The Guild was founded May 2, 1935, and its present purposes are as follows.

Dear Mr. Braine:—
I read with interest your article in the February number of THE ETUDE, on violin makers. I have been interested in that subject, and the nearest that I could come to it was that Mrs. Chanot was the only woman who has ever made a violin. I am pleased to inform you that we have organized here in Chicago an amateur violin making club; it is not quite a year old yet, and the fact I wish to impress you with is that there are several women in our club. One woman made a complete

violin, never having had any previous experience with tools or wood-carving, and, in fact, the violin she has been playing is ever since; another woman made a violin. This woman is about thirty-three, and she is no bigger than the instrument she made. I have been asked to write a little "advising" article for the *Violin Guild*, for the advancement of all arts and sciences concerning the violin. The Guild was founded May 2, 1935, and its present purposes are as follows.

Last September we had an exhibit; on display we had about seventy-five violins, some good, bad, and indifferent, but there were about thirty very fine pieces, all the "best" of the club.
I hope this will be of interest to you; and should you care to know more about this club, I would be pleased to answer any questions you may ask.
Thanking you in advance I am,
Respectfully,
J. M. CHAPESKI,
President, Homecraftman's Violin Guild.

"Of all the liberal arts, music has the greatest influence over the emotions and is that art to which the layman should give great attention."
Napoleon Bonaparte.

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CASTS OF PAGANINI'S RIGHT HAND

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The "Three Gears" in Piano Playing

By William Theodore Thompson

SINCE THE advent of the motor-car and the widespread knowledge of its mode of operation, even by the children of today, I have used to very good effect the analogy of the "gears" in presenting to my pupils the principal forms of tone production in playing the piano.

1. The "Low" Gear

This is represented by the *relaxed arm weight* touch. We employ this method in playing: all chords of five, four or three notes (modified, of course, according to the amount of tone desired); legato octaves, sixths, thirds; or other intervals having thematic significance; all *cantabile* or melodic passages of single notes, where expressive utterance is required and where the tempo is not too rapid to admit of its use.

2. The "High" Gear

This term indicates the touch which is produced by means of the action of the fingers from the metacarpal joint only and which is used in playing light or rapid scale passages, broken chords, arpeggios, double notes (not including octaves), trills, mordents, and so forth, which from their essential rapidity or lightness can only be performed by finger action, thus rendering movement or weight of the arm impossible.

3. The "Intermediate" Gear

Of what then does this "gear" consist and what is its function? Why simply the application of the pressure of the hand (by means of the under-forearm muscles just above the wrist) to add power to the fingers and give "color" or tone gradation to the light passages, in order to avoid monotony and to make them as expressive as is possible with regard to their character and comparative significance.

Now, for practical illustrations of the touches (or "gears") with which we have been dealing.

1. Arm Weight

Sitting closely enough to the piano to permit the upper arm to hang perpendicularly from the shoulder, suspend the forearm by means of the *biceps* muscles and place the correct fingers upon the surface of the keys.



Now, preserving the form of the hand, suddenly release the *biceps*, completely relax the wrist, and allow the forearm to drop as far as possible, thus producing by its weight and draw upon the three fingers the tone of the keys composing the chord. The volume, of course, depends upon the tension in the fingers, their position, their relation to the keys, and also the size (upon which depends the weight) of the arm. If more volume is desired than is given by the weight alone, the triceps muscles are to be applied at the moment the *biceps* are released, thus giving added force or speed to the forearm as it falls, and increasing the amount of tone produced. The example just given shows the arm weight touch applied to white keys only (allowing the fingers to be placed on the black keys from the keys and giving the utmost leverage in applying the weight). There is still necessary the use of this touch in the case of a chord like, say,



in which the hand naturally is placed much farther forward on the keys. This is to be effected in the following manner. Place the fingers with high knuckles and firm joints upon the keys, and, with a complete relaxation of both elbow and wrist, throw the arm forward from the shoulder, the wrist rising and the fingers producing the tone by the impetus of the weight and movement behind them. Be careful that whether

Next Month

THE ETUDE FOR JULY 1916. Will include These Musical Articles That Make Desirable Summer Reading

THE ROMANCE OF "IN THE GLOAMING"

This is a charming tale of one of the most appealing songs ever written in America. Out of our wonderful South, with its beautiful setting of magnolia, camellia, azalea, jasmine, and Spanish moss, comes this fragrant story of the long ago, written by Myrtle T. Wilkins.

THE FIRST LOVE OF FRANZ LISZT

Another in the series of "Romances of the Famous Composers," by Stephen West. This is a very beautiful story of an especially charming incident in the life of the great pianist. In July the world will be commemorating the golden anniversary of the death of Liszt.

THE SECRETS OF THE CONDUCTOR

Fritz Reiner, famous symphonic and operatic conductor, discusses certain problems relating to the orchestra, which are of great interest to all musical people, and especially to the young conductor of musical groups in our public schools.

FRANZ LISZT

MUSICIANS AND THEIR FOOD

A clever writer, Hershall Gregory, has taken up this unusual subject and found a surprising interest in the gastronomic whims of the great masters.

A DIFFERENT BACH

Allen Spencer, eminent pianist and teacher of Chicago, gives a very interesting presentation of the beautiful hidden in the work of the cantor of Leipzig, and of how to avoid and bring these to light. Teachers and students will find in this article just the helpful counsel for which they have been waiting.

OTHER INTERESTING ARTICLES by distinguished teachers and practical workers in a dozen musical fields, PLUS 22 pages of the finest new music obtainable.

the wrist is thrown upward or allowed to sink that the *fingers never leave the surface of the keys*. Thus each forms a center or pivotal point upon which the weight of the arm is swung.

In playing a series of intervals, the down and up movements are often alternated with good effect. Indeed, the following method of fingering and playing legato sixths is rapidly displacing the old-fashioned and illogical fingering which we were formerly taught (5, 2, 4, 1) and which did not give the legato effect to the upper keys at all. Here is the better way:



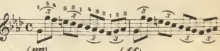
Play the first sixth with the upward throw of the wrist, and immediately thereafter allow it to drop again, changing at the same time the 4th to the 5th finger. Proceed to the next sixth in the same manner. This method may be used in all keys, and up to a fairly rapid tempo—in fact, as quickly as the legato effect is required. For more rapid passages, each sixth need be played with 5, 1 only, the weight touch being abandoned for the wrist stroke.

Regarding the use of the weight touch in a melodic passage (*cantabile*), it is not an easy matter to give clear directions, as an analysis of the muscular movements is

though, as from our earliest lessons we have been admonished not to drop our wrists but to raise our fingers, in playing our five finger exercises. But the result of this perfectly good advice, when indiscriminately or improperly applied, was to produce, in many cases, a hard and unusual touch, and, in some, a muscular condition of hand and arm which precluded the advancement of the player beyond a very limited stage. The constant admonition "hold up the forearm and keep the wrist stiff" while the student was endeavoring to gain strength and independence of the fingers, had the effect of stiffening the elbow and wrist joints, and this condition seriously handicapped him in his later attempts to play chords, octaves, and so forth. Therefore, in practicing the up and down movement of the fingers (controlled by the extensor and flexor muscles extending through both hand and arm), be very careful that the wrist is kept free from all tension or rigidity and that the biceps muscles are contracted only just sufficiently to support the forearm to the required level. As to the out-distended position as to whether the fingers are to strike—or merely press—the keys, I think the pressure touch should, as a rule, be used in playing a finger passage; but, at any time, exercises denouncing the high-raising of the fingers in order to develop the extensor muscles for clearness and velocity should be very frequently practiced.

3. "Intermediate Gear" (fingers assisted by hand-pressure)

When a *crescendo* is desired in a finger passage, or a series of notes, first play softly, are to be repeated loudly, as in, say, the following example:



perform the passage in this manner. Play the first measure with the lightest finger pressure. In the second measure slightly raise the wrist and bear the whole hand down upon each finger as it presses the key, thus adding considerable power to the tone produced, and will not interfere with the action of the fingers or the movement of the thumb, which would be the case, if the weight of the arm were released or the wrist depressed. The muscles which are contracted in drawing the hand down are those situated on the underside of the forearm acting on the hand at the wrist; and, of course, while they are being used, the biceps muscles must be firmly held in order that the forearm remain at the correct level while moving laterally at the speed required by the scale passage being performed.

SELF-TEST QUESTIONS ON MR. THOMPSON'S ARTICLE

1. For what type of playing is the "relaxed arm weight" touch required?
2. What preliminary motions are required for arm weight touch?
3. What is the danger in practicing the "high gear" style of touch?
4. When should the "high gear" be used?
5. How should the "touch" be adjusted in playing a *crescendo* passage?

2. "High Gear" (finger action)
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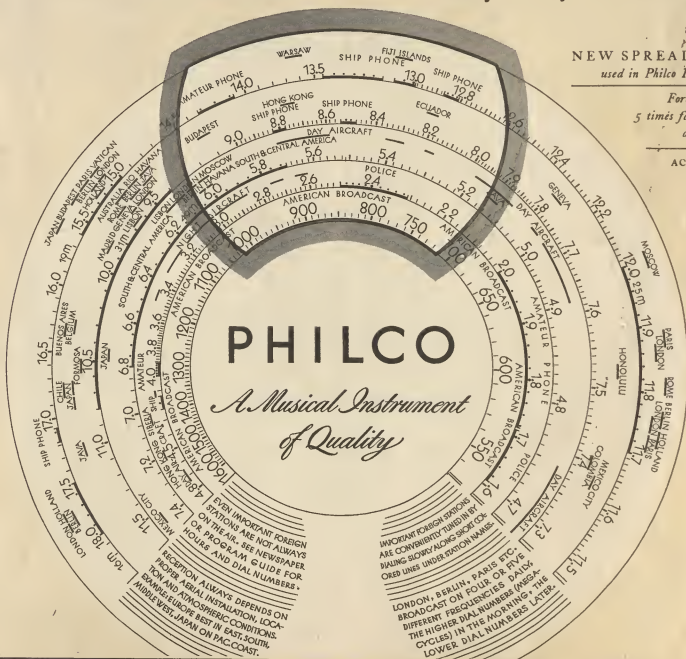
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